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Younger Artists Series

Peggy Bacon

Edited by William Murrell

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YOUNGER ARTISTS SERIES

NUMBER 3

PEGGY BACON

Those interested in the raison d'être of this monograph will find in the first number of the series to which it belongs a »General Introduction« by Mr. Harold Ward. With as much brevity as is consistent with definiteness, this Introduction seeks to formulate the intellectual position of the editor, and to outline the critical background against which he has placed the various figures dealt with in »The Younger Artists Series«.

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YOUNGER ARTISTS SERIES
NUMBER 3

PEGGY BACON

BY

WILLIAM MURRELL

WITH FRONTISPIECE AND
30 REPRODUCTIONS IN BLACK AND WHITE

WOODSTOCK, N. Y. 1922
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JAN 19 1970

YOUNGER ARTISTS SERIES

Already Published

Nr. 1 Ernest Fiene

Nr. 2 Alexander Brook

Nr. 3 Peggy Bacon

Nr. 4 Yasuo Kuniyoshi

In Preparation

Nr. 5 Henry Lee Mac Fee

Nr. 6 Ben Benn

Nr. 7 Edward Fisk

Nr. 8 Henry Mattson

PEGGY BACON

Peggy Bacon is already a figure of note to all interested in contemporary black and white work in America, and to many others besides.

She was born in Connecticut only twenty-six years ago, and is the daughter of the late Charles R. Bacon, who was himself an artist. From early childhood she wrote rhymes and fairy tales, and drew and painted illustrations for them. I have seen two or three little »single-copy edition« books full of them, and can attest to their simple charm and beauty. After her father's death she studied at the Art Students' League. She is author and illustrator of »The True Philosopher, and Other Cat Tails«, Boston 1919, and ⟨with Alexander Brook⟩ of »Belinda«, London 1920.

She is not too tall, and of a demure, almost ingenuous appearance; is open, frank, and credulous; and an innate shyness adds to a general (and deceptive) impression of naivete. She is charming in manner and generous of impulse, and she shows a nice sense of nouance in her choice and groupings of words. And one is therefore all the more surprised to find her unexpectedly sudden and hard in her reactions to people.

It is this last characteristic that is at present dominant in her work. Her dry-points are clear-eyed, keen, hard envisagings of groups of people in the unconventional, everyday activities of life. Dancing, walking, sitting, dining, listening, resting, talking, — whatever they are doing, they are exposed in all their little idiosyncrasies and peculiarities of dress, physique, and facial expression with a mirthful and merciless line.

There is both rollicking humor and dry, caustic comment in this uncompromising use of the diamond-point. Her characters are all physical or facial contortionists; all the subtleties and half-tones of human drama are ruthlessly sacrificed for broad farce and vaudeville-like impersonations. The work is all gay in conception and clever in execution, and, as already stated, has won the

young artist no small measure of recognition. But I ask myself: is this her best and ultimately representative work? I think not, for excellent though it be, it is excellent within limits — and the limits are more those of youth than of personality.

There is in Peggy Bacon an at present unexpressed sensitiveness, an unemphasized and latent potentiality whereby the boisterous laughter of her present work will be replaced by an amused and inclusive smile.

Her last four ⟨as yet unpulished⟩ »Cat Tails« show a great advance both in the individual character observation and in verbal felicity. It is therefore not unreasonable to deem it but a matter of time when we shall behold richer and more mellow qualities in new dry-points from her hand.

PEGGY BACON
REPRODUCTIONS

Dry-points:

Hattie ⟨Frontispiece⟩
1. The Promenade Deck
2. Cafe de la Rotonde
3. The Dressmaker
4. Parrots
5. The Sketch Class
6. Moving to Eighth Street
7. Teasing the Cat
8. The Dentist's Cook
9. The Kidnapper
10. John Sloan's Lecture
11. The Bellows Class
12. The Swiss Restaurant
13. My Dentist
14. The Conley Family
15. The Pet
16. Backstairs Gossip
17. Tiddlediwinks
18. The Elevated
19. Mary
20. The Socialist Meeting
21. Horror of Cats
22. »Cashdollars«
23. Dance at the League
24. Cross-patch

Drawings:

25. The Easy Chair
26. The Child
27. The Democrat
28. Cat and Kitten
29. Model at Rest
30. The Sportsman

THE PROMENADE DECK

Dry-point 1920

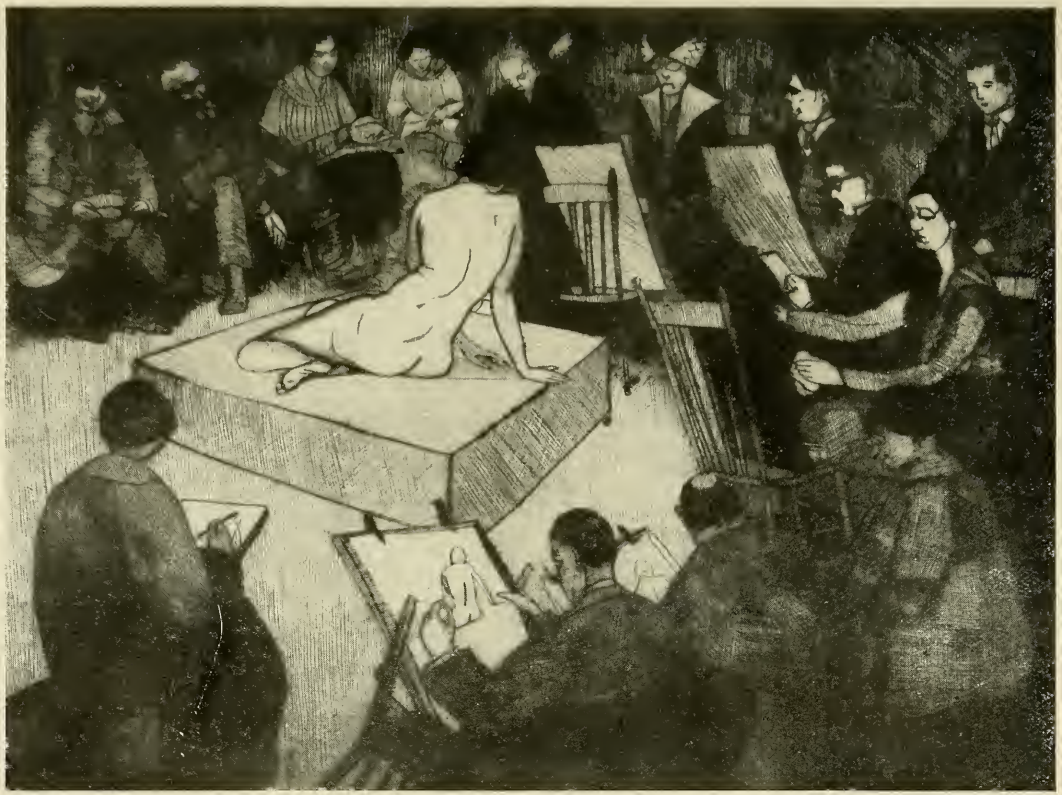
CAFÉ DE LA ROTONDE

Dry-point 1920

THE DRESSMAKER Dry-point 1920

PARROTS

Dry-point 1919

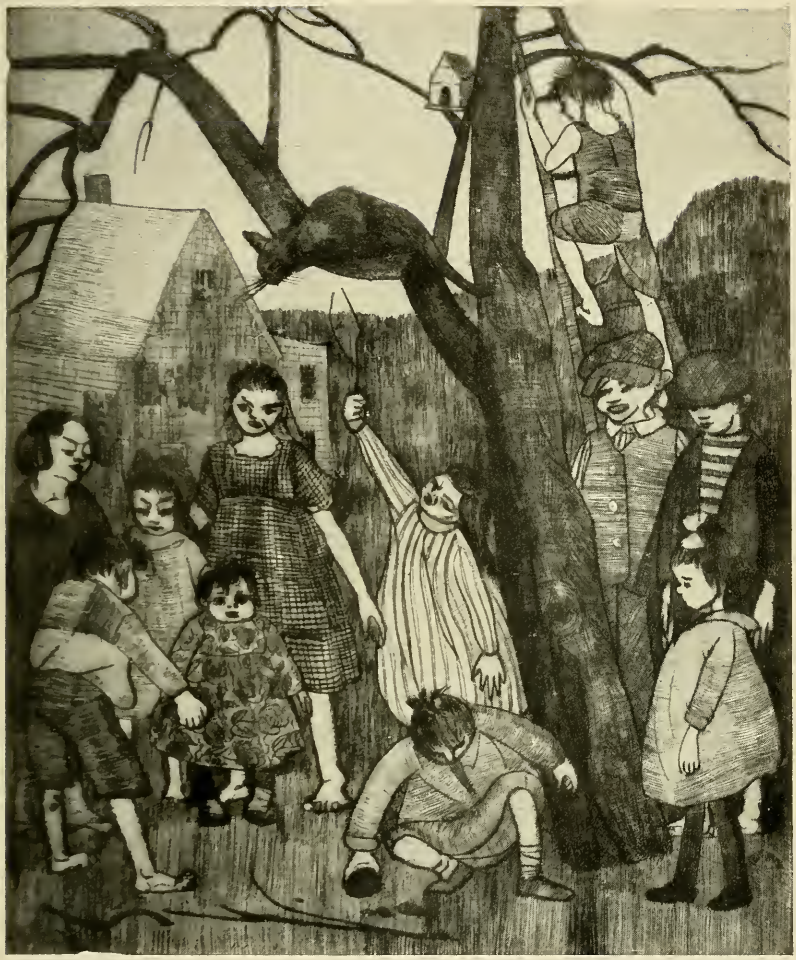


THE SKETCH CLASS

Dry-point 1918

MOVING TO EIGHTH STREET

Dry-point 1920



TEASING THE CAT

Dry-point 1919

THE DENTIST'S COOK — Dry-point — 1919

THE KIDNAPPER

Dry-point 1919

JOHN SLOAN'S LECTURE

Dry-point 1919

THE BELLOWS CLASS

Dry-point 1918

THE SWISS RESTAURANT

Dry-point 1918

MY DENTIST

Dry-point 1919

THE CONLEY FAMILY

Dry-point 1920

THE PET

Dry-point 1919

BACKSTAIRS GOSSIP

Dry-point 1919

TIDDLEDIWINKS

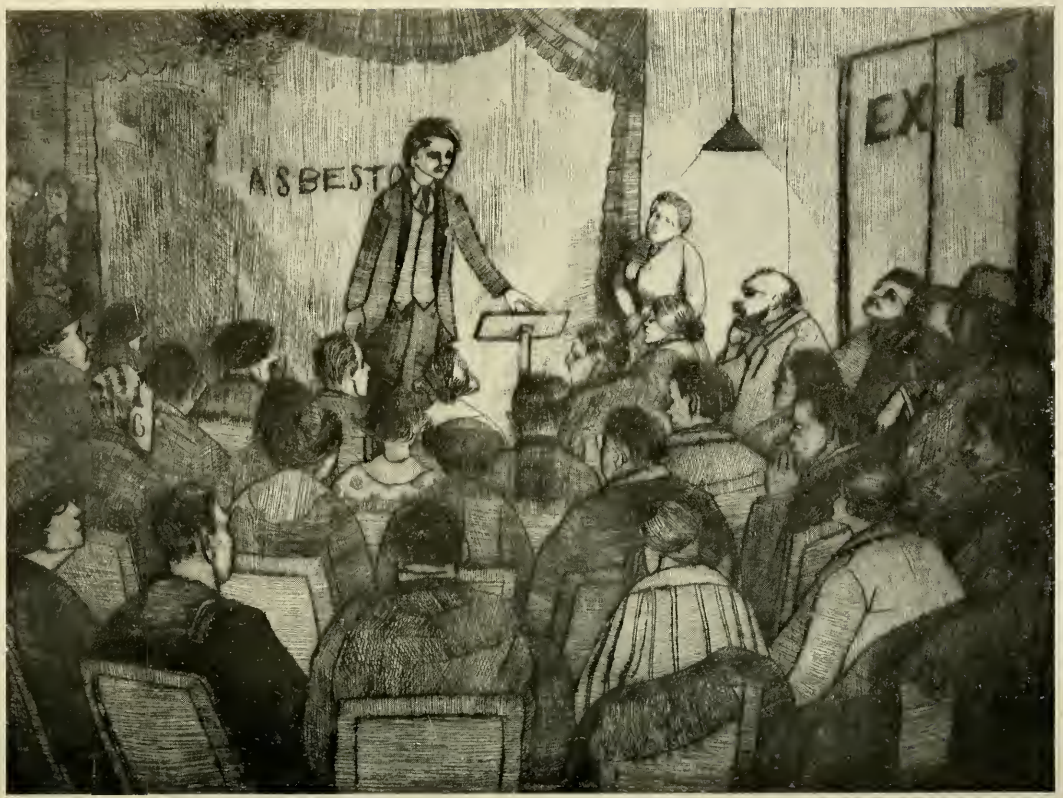
Dry-point 1919

THE ELEVATED

Dry-point 1918

MARY

Dry-point 1919



THE SOCIALIST MEETING

Dry-point 1918

HORROR OF CATS

Dry-point 19.9

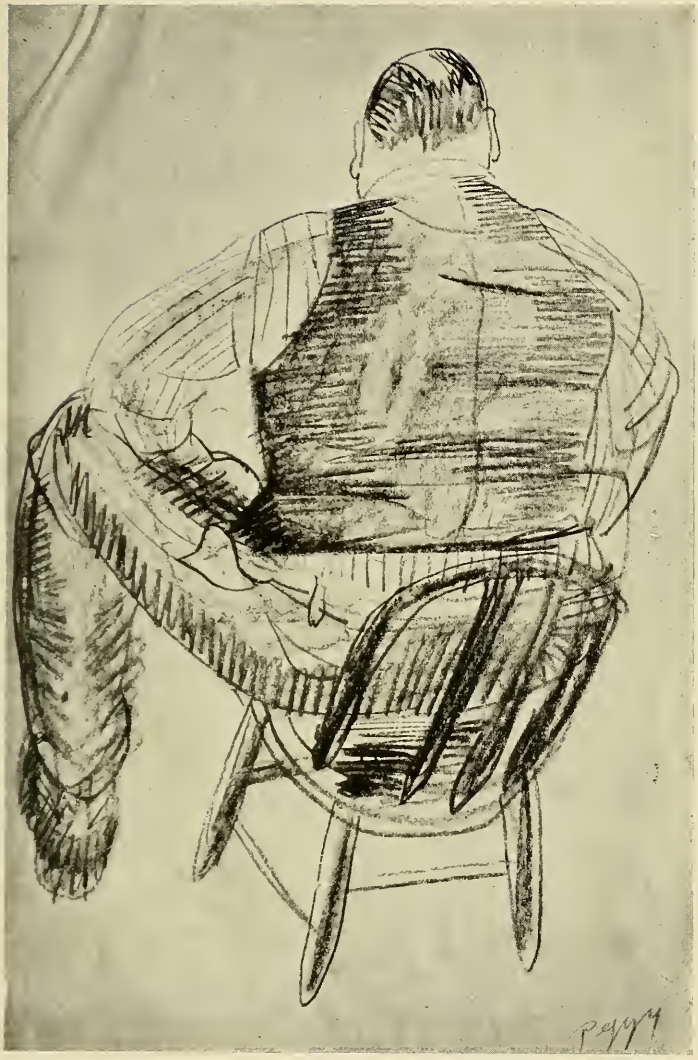
»CASHDOLLARS«

Dry-point 1919

DANCE AT THE LEAGUE

Dry-point 1920

GROSS-PATCH Dry-point 1919



THE EASY CHAIR — Crayon Drawing

THE CHILD — Crayon Drawing

THE DEMOCRAT — Crayon Drawing

CAT AND KITTEN

Pencil Drawing

MODEL AT REST

Crayon Drawing

THE SPORTSMAN

Crayon Drawing

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Peggy Bacon,